

# NORTHERN JUNKET



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If you like Swedish-American dance music then you should write to Banjar Records, Bx 32164 & 4440 University Avenue N.E. Minneapolis, Minnesota, 55432 for their listings for same.

Write Jim Gold, 497 Cumberland Ave. Teaneck, N.J. 07666 for his dance dates.

The Lloyd Shaw Foundation Sales Division has a new home and a new manager: Address - Elizabeth Grey, 12225 Saddletrap Row, Hudson, Florida, 33557

## \*\*\*

TAKE IT OR  
LEAVE IT

Tis the season to be jolly with mistletoe and holly and who am I to try to change the mores of mankind? So, a Happy Holiday to everyone! May your Christmas be merry with dancing and all your New Year wishes come true!

No matter what your preference may be: Traditional dancing, modern square dancing, folk dancing or round dancing; as long as you're dancing, it's beautiful! The Scots have a nice proverb that goes like this: "Ye canna fight the man ye dance wi'". Think about that a minute!

My New Year wish? There are several. One might be: More old-time balls or cotillions with the ladies in gorgeous gowns;

That traditional dancers spend more time trying to dance well and less on gimmickry like twirls and whirligig *à la* si dos. That modern square dancers return to the fun of

dancing and forget 99% of the trash calls they've been subjected to over the years.

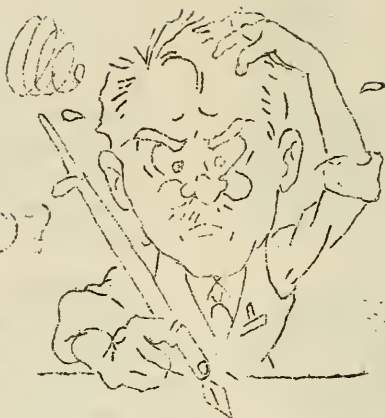
Probably all this is too much to hope for, but we all have dreams. Those are some of mine. But, as said before: as long as you're dancing it's beautiful.

Sincerely

Ralph

BORED?

WHO'S BORED?



The comment frequently heard is that dancers seek more difficult programs of dancing because they are bored where they are. There is some evidence to suggest that it is frequently the caller who is bored rather than the dancers, who are not asking for but are being told they need new material. The desire for more challenging material often is attributed to the dancers, when, in fact, it is the caller who becomes fascinated with playing games with new figures. What the dancers really want may not be more challenging material but more variety of the material they already know and at which they can be successful. This desire for variety should not be confused with a desire for challenging new material.

There is no denying that there are some dancers who are more interested in new figures and puzzle-solving than in the other aspects of square dancing, and this piece does not suggest in any way that they be denied their pleasures. However, a number of national surveys seem to provide solid evidence that the majority of dancers in the country are looking for pleasurable dancing to the music, smooth dancing, courtesy, and variety with a high degree of success. An analysis of dancer reaction points to the conclusion that today's dancers are apt to become bored with the unimaginative repetition of the same choreographic presentations at any plateau (although this was not true in earlier days, as

we shall discuss later). If there is variety, and the dancers succeed and enjoy themselves, most of them really do not remember or care what was called. They just remember that it was an interesting, fun dance. However, the material may be so familiar to the caller that he gets bored and wants to play with some new movements at the cost of sacrificing dancer success.



Perhaps dancer boredom is a malady that has surfaced or been invented as square dancing has become more complicated and choreographically-oriented. The subject of dancer boredom does not often enter the conversation when the earlier days of square dancing are discussed. What is remembered is the good time had by all.



As an example, Jim Mayo, during a recent conversation was recounting how he used to dance with Ralph Page several nights a week. There was no secret to Ralph's program, and Jim and the other dancers knew pretty well what they would be dancing beforehand. Yet they looked forward eagerly to each dance, and Jim remembers the dances as being fun. One didn't ask if there would be rounds. It was taken for granted that the New Hampshire version of the Varsouvienne, a polka, a schottische, a Rye Waltz and other couple dances such as Road to the Isles, the Gay Gordons or The Roberts would be a part of the program. All the dancers knew beforehand most of what would be called, and yet they came and danced and laughed and had a great time.

Frank Lane says that there still is a place or two in the country where the band is on the stage or in the corner, and each square has its own caller doing traditional type dances. People are laughing, being sociable, and having a good time. They do not seem to be bored.



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Contra dancers are quick to tell of the pleasure of moving smoothly on phrase to good music and enjoying the sociability of the dance. And yet, "Broken Sixpence" "Inflation Reel," and the others do not change from one dance to the next. The dancers know what to expect, but this does not diminish their fun. In all of these instances the dancers do not seem to get bored, because they are succeeding at something they know and are enjoying the total pleasure of dancing.

Perhaps, more than at present, much of the pleasure of the earlier years of square dancing came from moving to music, enjoying the friendship of one's fellow dancers, and enjoying the social aspects of the event. Perhaps the pressure of felt competition with one's peers, and the need to learn and remember increasing numbers of new movements in order to "Keep up with the Joneses" in modern square dancing does not leave time for some of the things that seemed important before. Dancer surveys indicate that it is true in some instances. These surveys also say repeatedly to put the etiquette, courtesy, fun, friendliness, and sociability back into square dancing. They show that too many potential square dancers are opting for other forms of recreation because they do not find these things in the modern square dance world.



At this point a disclaimer seems to be in order. None of this meant to be anti-new movement, anti-any dance programs, or anti-anything except those practices which cause a high rate of dancer failure and the loss of dancers to the activity. It is to suggest that we, as square dance leaders, can put courtesy, fun, friendliness, and sociability into dancing in all programs.

Let's stop attributing to the dancers a sense of boredom, which, in fact, is our own. Let's give dancers variety without forcing them into material that they really do not need or want, and let's let them succeed most of the time. In our classes and our clubs, let's get back to basics- not the choreographic kind, but the things that have made square dancing the kind of great activity it is today.

(from CALLERLAB GUIDELINES NEWSLETTER)

## GIMMICKRY

by BOB MARSH in

"THE NEW ENGLAND CALLER"



Various gimmicks performed in square dancing used to upset me. For instance, on the call do-si-do, if we swing, then why don't we do-si-do when we are told to swing. Supposing the caller says do-si-do once and a half, right to the next, pull by etc. we are left in an embarrassing situation. Sometimes, the sides go into the center and do most anything when the heads promenade. I have seen many sets fouled up with this gimmick.

When you promenade in varsouvienne style it can be difficult to do a back track smoothly.

The "Kittery Kick" was a precise movement added to an allemande left and so an awkward kick at the beginning of a right and left grand is something else again.

How about twirling each girl in a eight and left

Grand? If the men would take the girls' part just one time that would be the end of that!

Even a grand square is no longer sacred. On one occasion, my corner suggested that I face her instead of going thru the motions of square thru four hands. To be provocative, I suggested that I just stand still until the end of the dance and then simply bow to my partner because that would be the end result and it would save energy and eliminate mistakes.

I recollect that I copied many of these gimmicks right after graduation and it seemed to give me the feeling of an experienced dancer so how can I criticize others. I have noticed that these tricks pass in about three years.

A problem evolves when angels delight in exposing learners to the various gimmickry. This not only makes it difficult for the caller, but also makes it confusing for the learner who has enough problems learning the basics as they should be danced. Give them a break and let them learn first and the rubbish will come soon enough. Let's not upset the conventiknal!.



All things come to him who waits. Sometimes, though, it's just the leftovers from the fellows who got there first.

Being an optimist these days is likely to make people think you're not very well informed.

You never realize what a poor lose you are until you try dieting.



# THINGS ARE FINE OVER THERE



by ROGER WHYNOT

I recently spent more than two months calling dances in Egnland. What a wonderful experience! One Nite stands (called Barn Dances in England), workshops, and regular dances were all a revelation of what I used to know in New England only short years ago. Considerate dancing, excellent feeling for the music, neat appearance and smiling faces were always to be found.

Based in Kent, where Jack and Tricia Hamilton were my hosts, my travels took me from Dover to Manchester, Barrow to Bechenham, Bristol to Croydon and many points in between.

Traveling in England was fun. Excellent coach trips, fast train rides, and exasperatingly slow local busses were all ways to see more of a very lush country side.

Music? Lots of good live music played by energetic and feeling people. Some of the bands I called with were 'The Southerners (well-known here through their visits and records), Roaring Hornpipe, Shepherd's Hey and others un-named or whose names I have forgotten. Uaually built around a fiddler they often had an accor-dionist and guitarist - rarely a pianist. Styles were diverse and quite interesting. Many tunes they used

were not familiar to me, but became so. Most bands played American tunes also. Except for the Southerners, most bands did not have a very large repertoire of singing calls.



Contras were great favorites and superbly danced. And why not? The formation is basic to English dancing.

Squares went very well also. Callers, especially, were happy to write down new formations. I really got spoiled, it seemed the dancers liked every thing I did!



Among the groups called for were clubs in Lichfield, Manchester area, Bath, Frome, Clevedon, Barrow, Canterbury, Tonbridge, Bechenham, Caterham, Shepherds-well, Bristol, Leyland, Ulooten-under-edge, Crook, Croydon, Coulsdon, East Grinstead - and many others. Numerous One Nite Stands filled out a busy schedule.

Halls were interesting. Most were long and narrow and few were of the size we are used to here in New England. Schools do not seem to be used as extensively as here. Boy-Girl Scout Halls, Church Halls, Legion Halls and service clubs were often available.



Equipment? Not as sophisticated as we are used to. Record Players with variable speed control were rarely seen. Bands provided their own equipment and looked after the caller also. The hall shapes often called for innovative equipment arrangements.

I met very good and caring leaders while traveling around. Their easy and concise style allow dancers to enjoy the music. Those callers who specialize in Barn

Dances are very popular and capable.

Most groups I called for were traditionally oriented. Several excursions into the modern square dance field added variety and spice to my experiences!

Here are two of my dances that were well received. First a contra;::

### HEATHERFIELD VINE

Written while calling in Manchester area. My hosts, the Turttons, live on Heatherfield Avenue. First called at Adlington Folk Club, April 27th 1983

Formation - Contra - duple, improper  
Music: Any tune you like.

- A1 - All do si do partner  
Actives do si do the one below - finish facing this person
- A2 - Hold partner's nearer hand and  
Balance R,L, Grape vine R  
Balance L,R, Grape vine L
- B1 - Star thru, circle half  
Swing lady on your right
- B2 - Half promenade  
All forward and back



Balance & Grape vine - in this instance - dancers step on right foot, swing left foot across, step left on left foot, swing right foot across. Now step right on right foot, step on left behind right, step to right on right foot, touch left foot to right. Repeat all of this with opposite footwork. All of the movement takes 16 steps, 16 counts of music or 8 bars.

Now a square

### BENSON'S FIREPLACE

BENSON is a cat belonging to my wonderful hosts in Kent, Jack & Tricia Hamilton. We argue over the fireplace - late at night. He usually wins! Written on a cold night

in April, 1983

Any intro, break, ending you like

Sides half right and left thru

Those two ladies half chain

Heads promenade - sides wheel to follow them as soon as  
a couple passes

Heads lead down the centre - careful - the heads lead  
down from directly opposite their home position -

As soon as the head men meet a lady they will promenade  
her OUT to the side position

Sides will be following the heads and just pass thru to  
head position

Now all promenade left, three-quarters

When there, face corner, balance and swing her and  
change

Repeat as above. Break. Twice for heads. Ending.

Many of the English dances deserve more exposure.  
For One Nite Stands: Trip to Barford and Belfast Duck  
are just great. Belfast Duck is the best lead-in to con-  
tras I've seen.

A side trip to Stratford-on-Avon to spend hours  
talking with John Chapman, who is a very good and deserv-  
edly popular caller, left me with time to explore Wm.  
Shakespeare's home area. Another, more leisurely, side  
trip to Sweden to visit my daughter and son-in-law was  
also most enjoyable.

English dancers move more quickly than we do. Or,  
in other words, the music is faster. A really interest-  
ing thing, and it was a challenge to adapt to this. I  
think I did. It was easy to see that if I insisted on  
New England speeds the dancers would have been bored.

Would I go again? You bet! I had a ball!

Dancing is fine over there.





# ONE NIGHT STANDS IN SWEDEN

by ISRAEL G. YOUNG



I agree with Roger Whynot (Northern Junket Vol. 14 No. 3) that One Nite Stands are an important part of the contemporary caller's working life. About 80% of my activity in Sweden is devoted to One Night Stands so I'd like to offer my impressions and ideas as a complement to his article.

I first discovered 'square dance', while a teenager, at Margot Mayo's American Square Dance Group in New York City right after World War II. We did all the popular visiting couple dances but we also did Western squares, Running Sets, quadrilles, longway sets, play-parties, circle dances, mixers as well as the usual round and folkdances of the time. It was always three squares and two folk. You didn't have to do all the folk round dances but no one missed the squares. We were considered 'purists' but I always enjoyed going to dances by Ed Durlacher, Al Brundage and, once every couple of years, Ralph Page. I knew there were differences between them but I was too happy enjoying what I did to bother wondering about any of it. And, that is how I survived when square dancing lost popularity in NYC. I sort of became a caller by never saying "no" to One Nite Stands

for churches, bazaars, political meetings and what not else. I often did a square or two to round off an evening with groups playing in my Folklore Center Continuing Folk Festival.

## III

I moved my Folklore Center to Sweden in 1973 and thought that I had left square dancing behind forever. But it didn't work out that way! I kept being asked to do One Night Stands anyway by all kinds of folkdance groups. A few years ago the Country Craze in Sweden extended itself to American basic, Mainstream and Challenger levels with the usual forty-five times two hour lessons, along with cowboy hats and boots, a very fast beat, and jerky up-and-down movements that repeat themselves infinitely. Dances are broken down into bits of four steps each instead of whole figures. I decided not to complain even though I was snubbed by the new 'advanced' dance groups. I'm not going to be a cocky, grizzly, complaining old-timer, said I, and I didn't. I kept up with the One Nite Stands instead and here is my story.



Sweden has a fine tradition of folkdance which consists of about 90% couple dances. In my time it was THE thing to dance the H A M B O. Today Americans flock here to learn the infinite variety, it seems, of p o l s k a. 300 couples can dance around a room without ever colliding - a wonder of the Western World, but they are no longer used to simple stuff like p a r t n e r and c o r n e r. Their footwork is fantastic but they hardly need to distinguish between r i g h t and l e f t hand as partner holds partner with two hands (in very interesting ways, I must say!). Swedes dance unerringly around a crowded floor but they have no concept of h o m e - p l a c e, so I start from the beginning.



In January, 1980, Cammy Kaynor (Cushman, Mass.), came to Sweden with his group and we did a memorable evening together - five hours of squares and contras with his group and my group. I got turned on by one dance, La Bastringue that Cammy does in a simpler version than done at Folkdance Camps. I often begin my evenings with this dance.

Forward and back (twice)

Circle left

Circle right

Allemande (or do-si-do) corner

Do-di-do partner

Swing your corner and promenade  
(men back into a circle and start from beginning)

<<->>

I take extra time to explain what a corner is and that it is the man who must back up into place. Experienced dancers make all kinds of mistakes but not the second time around. By the third time everyone is laughing and I tell them that they now know 30% of what there is to know about American folkdance. And they do. Sometimes I do Oh, Susanna as everyone knows it in Sweden and they get the idea of doing something different and similar at the same time.

<<->>

I do more mixing-partner dances in Sweden than in the USA, because here one asks someone to dance and dances two dances (the same dance) together for 7-8 minutes and then a break of several minutes and you have to start all over again - asking someone to dance 7-8 minutes with you. Only the brave survive and sometimes only fifty % of the people are dancing. I can get just about all to dance and there is less pressure on the individuals to show how good they are to their partner as people are dancing in a circle, large set or a square.



I then do a Running Set in a large circle (dancing, teaching and calling at the same time). In a very few minutes they are doing California Fruit Basket and any remaining doubts disappear as they get into the joyous movement. If it works I feel that I've 'got' them and can do most anything. We dance the Running Set for 10-15 minutes with Ball of Yarn, Head For the Corner, Thread the Needle, Sweep the Floor, Tunnel and lots of promenading to get them used to going in a circle and the man always backing up to place. I often don't take a break as people really get into it. If all goes well I do a Sicilian Circle and that teaches Ladies Chain, and Right and Left and that prepares them for most anything that can happen in a One Night Stand. If Sicilian Circle goes well I double it up to Portland Fancy and by the time I'm yelling 'inside here and outside there' everyone is in a delirium (including me) and everyone has gotten the point that with simple, fine figures one can do just about anything.



Three years ago I wrote to Ralph Sweet (Enfield Conn.) and asked how his 'Olde Tyme' square Dancing (1966) was working out. He wrote "I gave up "Western-style square dancing about 5 years ago and it's the best thing I ever did" and sent me a dance Siege of Carrick as a good introduction to the contra. Well, it's a great dance as well as a great introduction. Swedes love it as the dance has new changes, a bit of timed clapping, and couples 1 and 2 do different things. It also shows the dancers a new way to move on to the next couple. So I always do Siege of Carrick though I cannot always do contras on a One Night Stand, though I am getting more and more groups to do a Double Night Stand - a week apart - so that people have a chance to digest all the ideas presented to them. A problem with One Night Stands is that you can get people dancing over their heads but they don't remember anything the next day, or even after lunch!



## SIEGE OF CARRICK

Formation: Form a column of couples facing couples as in a straight-line 'Sicilian Circle'; the "ones" facing the back of the room, the "twos" facing the front. If done this way rather than in a circle, it teaches the numbers (1's & 2's), the cross-over at the end of the set, the 'rest period', the progression. I use Folk Dancer's - - "Haste To the Wedding". It's the tune that the Boston Irish use for the dance, so it must be reasonably correct!'



Well, it is time for squares, or is it? I've done whole evenings without squares and have gone for months at a time, without allemande left and grand right and left, as there is so much else to do. If I only have two hours at my disposal I dance right through the break. I get all couples dancing in a ring, and repeat some Running Sets, promenading, and a march that brings them to square formations. I also call it a Grand March. Lead couple heads for the opposite side and goes left; next couple right and so on. Come down in fours. Separate left and right; and come down in eights, at which time I direct them to their place on the floor, and explain 1,2,3,4. Head and side couples. And the importance of ending up in home place. Believe it or not but Around That Couple and Take a Peek works best of all squares in Sweden. (The all-time favorite, brought here by a peddler in 1951, is Oh Johnny!) I quickly go from Visiting Couple Dances to such as Forward Six and Back, Uptown and Downtown and Texas Star at which time most everyone (except me) wants a well-deserved rest. The musicians take a rest and I teach one or two playparties, my favorite being Bow, Bow Belinda which prepares everyone for the final Virginia Reel. Belinda works with everyone - from 6 to 60 and I'll sometimes start a Festival with it if there are lots of kids around. That and Oh Susanna -

and the kids (hopefully) are happy for the day.

The musicians back I'll do a short Running Set and get them Marching again to sets. The Marching becomes very familiar and is good for the dancers. The March is a known factor and the dancers can relax while moving and feeling good. It also gives me a chance to think. I get them in sets again and soon they are doing Tucker's Waltz (My Little Girl) with varying ladies chain. Then I'll do Rickey Holden's Ladies Chain Potluck (which I call Ladies Chain Forever) and if they're game I'll teach Three Ladies Chain. By this time they are up in the air and groggy. I'll ask if they want to do a Four Ladies Chain in line and I get a resounding "NO" - but the point is made. Once you see, for example, how ladies chain works you can do a million things with it.



I don't, usually, do Allemande Left on the first night. Instead I have everyone circle left, balance in (twice) and circle right to place during the squares. Believe me, it's enough to do when you're teaching new combinations to new dancers. I'll do some more squares like Grapevine Twist, Sally Goodin, Waltz Quadrille (Lloyd Shaw is wrong - it's an old Swedish quadrille, with many variations, and not an 'old Texas dance' as he claims) and so on. Now they're really zippy and I end it all with a Virginia Reel, with a real reel, which somehow always works! The last call being something like "Everybody forward and back, hug your partners, kiss your partners, do anything you want with your partners, that's it, that's all". Everyone is happy and the men approach me and throw me high up in the air four times as a measure of appreciation!!!



Contras? If the group wants to do contras I say okay, but it's going to take a half-hour! Up to now they've been learning dances at what feels a dance a minute. I explain that there are a lot of new elements: Change of direction, waiting a turn at each end of the set - head and foot - active and inactive, proper and improper.

I'll do Siege of Carrick in a line as they are already familiar with the dance. Petronella comes next. And maybe Lady Walpole's Reel. And if they want more then can do Green Mountain Jig which the Green Mountain Volunteers did in Stockholm in the summer of 1980 - with a stage trick or two so I couldn't figure it out till I found it in Ralph Page's 'The Country Dance Book' from 1937. If they get that then I have them forever.

□ ○ □

I usually get to do 8-10-12 dances in an evening which becomes perhaps 15 dances for two evenings. I'd be glad to send dance descriptions to anyone that is interested and I am always looking for 'new' dances.

□ ○ □ ○ □

A last note. I hardly ever do couple dances from the USA as the Swedish couple dances are nicer and more graceful. American couple dancing sometimes seems (from my new vantage point) to be a conspiracy against waltz time - but that is a whole new article!



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- more on next page!! -



There's nothing like finishing an article, putting it in the mail - then realizing you want to say something else! It's about Portland Fancy, mentioned earlier. I do the dance in a circle, two couples facing two couples:

Circle left (all the way round) 16 cts  
 Right and left here, two ladies chain there 16 cts  
 Ladies chain here, right and left there 16 cts  
 All forward and back 8 cts  
 Forward again & pass through to the next 8 cts

Note: "Here" - inside couple  
 "There" - outside couple

Perhaps I remembered wrongly but I usually teach from the floor so 'here' is close to me. However if you are on a stage, 'there' is closer! How do I continue - as I am alone with the dance in Sweden?

On the visit to Sweden by the Green Mountain Volunteers, 1980, they did a version of the dance in lines and when it came time to change they passed through two lines so that it didn't end up with a line of four at each end of the hall waiting for another line to pass thru to dance with them. Perhaps I should try this version when the room is long and narrow. The group assured me that the 'pass thru 2 lines' was thought up by Ed Larkin of Chester, Vt. They added that it gave the dance a greater popularity and a new lease on life!

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Nowadays, "take home pay" just about gets you there. You can know a great deal about a person by what he says about others.

Never invite trouble - it will accept the invitation every time.

The best way to make hamburger taste better is to ask the price of steak.



# FOR THE HEALTH OF IT

by  
DICK & JUDY SEVERANCE



Have you ever considered square dancing for the health of it? We continually see the many kinds of ads for weight control, exercise gadgets, organizations promoting exercise programs, aerobic classes, along with those who have taken up jogging all in an effort to help you look and feel better. Usually one finds such an effort very strenuous, requiring self discipline, within a structural time frame that is short range and not long lasting.

If you've tried them all - now is the time to consider a fun-filled way to healthful exercise that can not only tone up your muscles, keep you in good shape, provides flexibility in movement, all set to music. It can also lift your spirits and leave you truly refreshed. As an added plus, the fact that you must listen to the caller for each move also has the psychological effect of forcing you to forget the hectic problems of the day and get away from it all, by shutting them out and concentrating on the caller. The end of an evenings dance leaves you with a good kind of relaxed tiredness that promotes a good nights sleep. Square dancing is good exercise for all ages.



Eighty percent of Americans consider exercise important yet few feel they know how to stay healthy thru fitness. Not many of us like exercises. So for starters lets put this word exercise aside and think in terms of finding an activity that you can enjoy.

Any increase in activity will give a measurable increase in fitness. Signs of success are feeling better, more energetic and relaxed. Fatigue and depression can be helped by involvement in the most modest of movement. Accepting physical activity as a pursuit that is as natural as trees and flowers and as integral to our lives as blood and air is vital to our well being. The harmony that springs from fitness should have a positive impact on our lives, generate more interest in work and equip us to better deal with modern living.

A modest program of activity such as square dancing will accomplish just as much as going to the extreme of exertion. The key for all of us is to find an activity sufficient to make our lungs and heart work harder. Fitness is a vital challenge for all of us.

We can think of no better way to get that additional movement into our lives then thru square dancing, and, when you come right down to it, it is also just plain fun. Tell your friends about the health side to square dancing.

(Square Dance Foundation of New England - Newsletter)

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Congratulations are due Joe Wallin for winning the 1983 Nova Scotia Award for the most outstanding contribution to the development of dance in Nova Scotia. Joe has taught Scottish dances at dance camps and weekends all over the United States and Canada. Did you know that he was the first Nova Scotian to establish a school of highland dance and to qualify as an examiner for the British Association of Teachers of Dance? Or that he choreographs the Nova Scotia Tattoo each year? Also, he is founder-director of the Ceilidh Dancers; has taught at the Maritime Conservatory of Music for 15 years and was a member of the original Halifax Ballet Company?

# CONTRAS

## TUESDAY'S CHILD

Couples 1 - 3 - 5 etc active. Cross over before dance starts

Right hand star with couple below

Left hand star back to place

Actives down the outside below two couples

Come up the center with partner, cast off

All forward and back

Actives do si do the one below

Then right and left four with the couple above

## FIDDLER'S SURPRISE

Formation! Contra lines, proper (duple)

Music: Any 32-bar tune you like

Source: Tony Parkes

A1 Actives down the outside past two couples

Come up center with partner and cast off

A2 Right and left four with opposite couple

B1 Actives join right hands, turn a little more then half to join left hands with first Contra Corner. (2 bars) (The dancer in the opposite line diagonally R from you as you face partner)

Balance forward and back in line (2 bars)

Actives turn by right hand  $3/4$  round, join hands with 2nd Contra Corner. (2 bars) (The dancer in opposite line diagonally L from you as you face your partner) Balance 4 in line as before (2 bars)

B2 Allemande left that Contra Corner (4 bars) and Actives swing partners in the center (4 bars).

## WANDERING WALTZ CONTRA

Taught by "Chip" Hendrickson, Maine Folk Dance Camp 1982

Music: "Wandering Waltzes" on Cabbage LP None So Pretty

Formation: Contra lines, men in one line ladies in other

PART 1 First man & 2nd lady (in each group of four people) join Right hands, waltz balance forward and back, then change places (without a twirl)  
Second man & 1st lady do the same

Repeat all of Part 1. All now in original plac.

PART 2 First couple, with a two hand hold, take two slow side-close-steps down the center of the s set. Change places with each other, man holding ladies left hand in his right, but waltzing straight ahead down the set, lady passing under man's Right arm (Sometime known as "Box the Cnat") Immediately waltz up the outside of the set to original places but on opposite side - with 4 waltz steps. Couple #1 will now be with lady and man on wrong side.

AT THE SAME TIME...Second couple starts by cast-out and with 4 waltz steps go up the outside to where the first couple began the dance. Then they take the two hand hold and do the two slow side-steps down the center. Change places with partner like the #1 couple and stay there.

PART 3 In circle of 4, all waltz 4 waltz steps to Left half-way round to original side. Keep hands joined and all move in for 2 measures. (DO NOT GO IN AND OUT!) From here, drop hands and all make a solo turn to right with 2 waltz steps. Lo and behold, all are on original sides, but have moved up or down one place

REPEAT DANCE - with #1 man dancing with NEW #2 lady etc.

\*\*\*\*\*



# SQUARES

## SHEEHAN'S REEL

An original square by Roger Whynot. From his book -

### Why Not Dance With Me?

Any intro; break, ending you wish

Music: Any breakdown you like.

All 4 ladies go forward and back

Gents do the same

4 Ladies star right once around

Back by the left

Pass partner by - turn corner by the right

Partner by the left

Swing that corner round and round

Then promenade him hom (to man's home posotion)

Repeat once more. Then a break. Then repeat twice more

## SWANEE

As called by Howie Davison, Maine.

Any intro: break, ending you wish

Music: "Swanee" Top 25014

Two head couples promenade half way round the outside

Side couples right and left thru

All do si do your coenre

Same corner swing, swing that corner gal

Then all four ladies chain across to

Swanee, how I love ya, how I love ya

Chain the ladies right back home again

Then you promenade (same gal), you'll see me no more

When I get to that Swanee shore

Repeat for heads. Then twice for sides.

# 2 CLASSICS

## MY LITTLE GIRL

"My Little Girl" appeared on the square dance scene in the 1940's, and to say that it was a sensation is the understatement of the century! It swept the square dance world and was an immediate smash hit. Every caller who could carry a tune used it; the ones who couldn't sing at least chanted along with the tune. Windsor company brought out a beautiful recording of the tune in their "Just For Dancing" series. It has never been surpassed. Here is the way I liked to call the dance.

Music: "My Pretty Girl" Windsor 7112-A Sundowners Band.

Intro: break & ending:

Around your corner do si do your corner lady  
And you do the same all around your own  
Allemande left and a right hand to your own  
Grand right and left around the ring you'll roam  
You do si do her when you meet her  
And then promenade her home  
Then you swing your honey, the one who thinks you'r fun  
She's the girl that you adore. ny

Figure:

The two head couples promenade around the outside  
Around the outside of the ring  
Head ladies chain right down the center  
And you chain them right back home again. To the right  
Head ladies chain, the right hand lady and  
You chain them right back home again, to the left  
Head ladies chain the left hand lady and  
You chain them back again.

Repeat everything once more for the head couples

Break

Repeat everything twice for the side couples

Ending

# For Sale

Balance & Swing - \$10.00  
by Ted Sannella

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Dec. <sup>Dec. 27</sup> 27 - Jan. 1

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1983 - 84

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ROCKY MOUNTAIN DANCE ROUNDUP July 2 - 8, 1984  
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\*\*\*



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May 4-5-6 1984

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with

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Contras

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FIRST ANNOUNCEMENT

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at

June 15-16-17 1984

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\*\*\*

# Alternate "swing" lines:

Swing your honey, the one who spends your money  
 Swing your honey, the girl who earns your money  
 Swing your honey, the one who likes your money  
 Swing your honey, with hair the shade of honey  
 Swing your honey, the one whose smile is sunny

## BILL BAILEY

As called by the late "Duke" Miller, gloversville, N.Y.

Music: Bill Bailey. Windsor 7120A played by Sundowners.

Intro: break & ending:

Do si do your corner but men star right  
 Swing your opposite lady  
 Do si do new corners, men star right  
 Go home and swing your baby  
 Men star left all the way home  
 Swing your partners all  
 Promenade the ring and everybody sing  
 Bill Bailey won't you please come home.

Figure:

Head ladies chain across and  
 When you have chained  
 Swing that opposite lady  
 Side ladies chain across and  
 When you have chained  
 Swing this new baby  
 Heads right and left thru while side couples swing  
 Sides right and left thru while head two couples swing  
 Four ladies promenade, inside that square (to new prtns)  
 Bill Bailey swing this girl so fair.

Repeat entire figure once more.

Break:

Repeat entire figure twice more.

Ending.

\*\*\*\*\*



# A JUNKET

by  
ROGER WHEENOT

A 'junket'? What's that? According to the dictionary a junket may be - a sweet food made from flavored milk and rennet - a trip taken by an official and under written by public funds - a trip or tour covering a professional circuit. (Thanks to the American Heritage Dictionary).

Since we are reading, not eating, let's ignore the first definition. Not being an official entitled to travel on public funds rules me out of the second one also. That leaves number three, the one I'd like to write about in this article.

While teaching at Maine Folk Dance Camp this past summer, I met a charming lady from Loretteville, P.Q. Danielle Martineau, director of Les Danceries de Quebec, Inc. It so happens that she is a fine teacher of dances from her native province. When I am on staff it is not often that I will give up my class time to another. I am glad that this time I did! We all thoroughly enjoyed the quadrille she taught. More about that another time.

Danielle invited me to come to Quebec - an invitation that I quickly accepted. That's how the junket came about. It is a long trip from Prides Crossing to Waterville, Maine, to Jackman, and on to Quebec. The road to Jackman and beyond towards the border is a busy



and very beautiful one. Of a certainty it is slow; many trucks use this route and there is construction. Hills and sharp curves which limit the chances to pass add an opportunity for drivers to enjoy the rather spectacular scenery along the way.

Friday night I did my thing - taught a group some of New England's most danced contras - among them Petro nella and Money musk. Another contra, the Wandering Waltz Contra. was well received. Of course, I could not resist using a pair of my own, namely "18th of January" and "Come And See Me". While this was not my first experience teaching dancers whose language is other than English, it certainly was a most enjoyable one.



It seems that contras are not widely danced in Quebec and the dancers were eager to learn. A delightful situation for any leader.



Saturday was spent doing a bit of sight-seeing. We took a trip to the countryside to enjoy the fall foliage and visit a place called 'Caesar's Palace'. What?? Caesar's Palace in the Quebec countryside? Indeed! Please understand that this was no ordinary palace, but a very interesting one. A gentleman of the area had, against all advice, purchased a farm property and turned the farmhouse itself into a meeting place for dancers and musicians. We were lucky to find him there - he was making sure that all would be in order for the next day when a first, a Mass, would be held. There being few walls (partitions) - more room to dance - the place was coooool and he was there to stay the night, and keep the fires going.



The palace is full of mementoes of past events. One of the most interesting being a diary giving an account of all the events held there. One entry is a bill for \$1900 for musicians who played for a dance. I'm not sure this was a 'true bill', I am sure that it is there, and the owner says it was NOT paid.

That night (Saturday) we went about 50 miles mostly south of Loretteville and through a sparsely settled area named Inverness. The last few miles were over gravel roads and even featured a covered bridge. When it seemed we were in the middle of nowhere I was instructed to turn right - we were there. And so we were, at a Quonset hut which had been purchased for use as a dance hall. More than a hundred people were there to enjoy the event. We were a bit early so I was introduced to the caller and the band and a few other people. Danielle suggested that I watch the first set to get the feel of the dancing and to observe the regional execution of the figures. I'm glad I did.

<<->>

Having been carefully coached beforehand that there would be differences, I was somewhat prepared. For instance, I knew that the 'ladies chain' and 'right and left' would be different, and that there would be 'stepping', but the feeling could not have been expressed in words. As soon as the caller stepped up to the mike, the sets began to form. The caller used a combination of French and English to call for the couples needed to fill in all the sets. As with all bands, the musicians were running through a few bars of music while this was going on. As the dance began it was apparent that the caller was to use a combination of French and English almost at will while giving his calls. One gentleman was heard to say 'use French only'.

The set consisted of an introduction and a figure

followed by a short break during which the dancers visited around and returned to their proper places to do the next figure. Each set followed the same format - an introduction, figure, short break and then the second figure. After that a waltz and, as a special, a group of young cloggers gave a demonstration.



The 'stepping' was a sight and sound to see. All the dancers began and finished at the same time! Many dancers showed their expertise and special steps. Truly a great experience. It seemed that the men were more vigorous in their 'stepping' than the ladies. Again, the most impressive thing about it was that all the dancers started and stopped at the same time.

<<->>

The figures used were not so different than those we dance in New England and Maritime traditional dancing. Some examples - Lady Round Lady, Cut Off Six, Plain Quadrille, etc. The music was also familiar, which is not at all unusual when we consider how much we use French-Canadian tunes.

<<->>

A few differences in the execution of the figures. The promenade was done in a gents left, ladies right hands joined with gents right arm around the ladies back and her left arm around the gent position. Sort of a slightly open swing position. The ladies chain and right and left through were faster. During the courtesy turn in the ladies chain the right hands were joined under the left. The right and left through was done by the ladies passing left shoulders and then the men cross over passing right shoulders - no courtesy turn.

<<->>

The dancers seemed to dance with their friends, and family members. Being a guest of a well-known



and respected leader made it easy for me. One gentleman, when he found out I was from the Boston area said, "We'll forgive you."

<<->>

In one set the grandparents of a young boy and girl were teaching them the dance while their parents were playing in the band. This seems to be along the same lines as is common in the Maritimes and New England - the young learning from their parents and grandparents.

The evening just flew by! The dance ended about 1 A.M. There was a great deal of socializing all evening.

<<->>

I should have mentioned earlier that the first couple in the set, or at least the couple who began the figures, was usually the oldest couple in the set or the couple the others indicated should start - regardless of their actual position in the square.

Next time - a unique Sunday.

- to be continued -

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ANNOUNCING: BELKNAP'S MARCH, A Splendid collection of Original Dance Melodies by Bill Wellington with Complete Piano Accompaniment by Janet Muse, available now in Book & Tape. The music was recently introduced at country dances in the northeast and New England where dancers responded enthusiastically to these new and pleasing melodies. Book \$5.00; Tape \$6.00 from Bill Wellington, Upper Tract, West Va. 26866.

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In order to know the value of money, a person should borrow it.

Sometimes good manners consist in letting somebody tell you what you already know.

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## REVIEWS

### BOOKS & RECORDS

WEST VIRGINIA SQUARE DANCES, by Bob Dalsemer. \$9.35 ppd. from Country Dance and Song Society, 505 Eighth Avenue, New York, N.Y. 10018.

This is an excellent book and one that every serious caller/leader should have. Dalsemer describes the dances as danced in five communities of West Virginia. He includes details about the program set-up, type of audience - young or old, or a mix of both - price of admission, the calling and music played. In other words he takes a 'down-to-earth' look at the dances instead of a scholarly approach which can be so deadly serious as to be uninteresting. Buy it.

151 BRAND NEW OLD TIME FIDDLE TUNES, Vol. 1. Edited by Vivian T. Williams. Obtainable from the publishers "Voyager Publications, 424 35th Ave. Seattle, WA 98122.

Here is a fine collections of Jigs, Reels, Hornpipes, Polkas, Waltzes, Strathspeys and Schottisches written by Joe Pancerzewski, Vivian Williams, Frank Ferrel and Jon Hodge. Some of the tunes are sure to become classic 'traditional' tunes in another generation.

The book had to happen. By that I mean that there are countless tunes being written in the traditional style of Northeast and Northwestern dancing. To the best of my knowledge, this is the first time a collection of tunes from several composers had been published.

Any musician who plays and loves traditional dance tunes will revel in the tunes found here. Buy it!!!

FIDDLER ON THE LOOSE. Voyager Records VRLP 331-S Obtainable from Voyager Records, 424 35th Ave. Seattle, WA. 98122

Myllie Barron is the fiddler on the loose. An excellent fiddler, Myllie plays Jigs, Reels, Waltzes, Hornpipes and a Schottische to prove it. Not many fiddlers play the Erie and Village Hornpipes today and I wonder why? You'll find both on this LP and they are well-played too. While taking nothing away from Myllie Barron we must make mention of the excellent backup piano of Vivian Williams; it makes the record even more outstanding. Imaginative but unobtrusive it's a fine example of what is called a 'walking bass'. More for listening than for dancing, still it's a good buy. Recommended.

TNT RECORDS PRESENTS "A MODERN STYLE CONTRA DANCE PARTY" Featuring Dick Leger. Music by Scott Ludwig & New England Express.

Here are eight contemporary contras all choreographed by Roger Whynot. All are taught and 'walked thru' by Dick Leger. Good modern music for all the dances. Do you need anything else to make a fine LP of called contras? Maybe a 4-page booklet of directions as to how to dance them and call them. I can think of nothing more.

Let's get something straight right now! I am a traditionalist - up to a point. Which is not to say that I am against progress or against the introduction of a few of the contemporary figures now in vogue in modern square dancing. A few of the new figures work well in contras and, while personally I might not use them I be

lieve that they work well in the general flow of a contra and encourage younger callers to try them. New figures have been introduced into contras over the generations and they have survived!!! I DO NOT BELIEVE in introducing into contra dances any figure at all just because it is new. Most of them are sheer lunacy and a mess of gimmickry and do not even belong in square dancing. Are you with me so far? A few of the so-called 'new' figures in modern squares have been done in contra dances for many years without ever having a name out to them, such as: California twirl, Star Thru, Box the Gnat, Square Thru, so what's the harm in giving them a name if you care to do so?

As noted before, all eight contras on this LP are children of Roger Whynot's brilliant choreographic mind. Contemporary figures? Yes, there are a few but none of the wild stop-and-go nonsense that is killing modern square dancing.

For contemporary contras I believe you should use contemporary music - if it is played well, with a good beat and recognizeable tune. They're here.

Finally, nobody calls a contra any better than Dick Leger.

So what are you waiting for? Buy it. Recommended.

\*\*\*

The William Andrews Clark Memorial Library of the University of California, Los Angeles, will grant six summer Research Fellowships for an intensive six-week study program on the topic: From Country-Dance to Noble style: Dance, Music & Theater in the seventeenth and Eighteenth Centuries. June 11 to July 20m 1984. Additional information from the Fellowship Secretary, William Andrews Clark Memorial Library, 2420 Cimarron St. Los Angeles, Calif. 90018.

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## THANKS TO

- Penn Fix - Program, Northwest Folklife Festival  
 Bill Johnston - Old-time dance music.  
 Joe Wallin - "Won't You Join The Dance?"  
 Sandy Starkman et al - Jim Bean & Dunphy's Cream.  
 Ben Bergstein - cassette, "New England Dance Tunes".  
 Joe & Ginger Hritz - News items, polka cassettes.  
 Vivian Williams - LP "Fiddler On the Loose" & book 151  
     Brand New Old Time Fiddle Tunes.  
 Bruce Lackey - Cassettes of 1982 fall dance camp.  
 M&M Stan Cibel - Lake Niagara.  
 M&M David Wright - copy of "Wright's Humours".  
 Ada Dzielanoska - Wisconsin cheese.  
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 M&M Ed Butenhof - Nat'l Square Dance Convention Contra  
     Program  
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 Yves Moreau - Australian dance programs & "Instrument-  
     al Folk Music of Quebec", Australian notes  
     "Take Your Partners, Traditional Social  
     Dancing in Colonial Australia."  
 Steve Puschuk - news items.  
 Paul Kanaly - Home-made grape jelly.  
 Mary Jenkins - Molasses cookies & Zucchini bread.  
 Libertad Fajarda - Philippine cigars.  
 Evelyn Lamond - Old-time music & dance directions.  
 Gretel Dunsing - 45 rpm German dances.  
 MARRIED: March 25, 1983, Charlie Baldwin & Grace Long  
     Oct. 1, 1983, Robert J. Fitzgerald & Kathleen  
     Lewallen.  
 DIED: October 4, 1983, Frank Gardner  
     November 20, 1983 - David Bridgham

\*\*\*

We are judged by what we finish, not by what we start.  
 Faults are the easiest things to find in others.  
 Caution: Do not ask for advice. You might get it.

\*\*\*



# CLASSIC ROUND DANCES

## EASY

1. Dancing Shadows
2. Tips Of My Fingers
3. Walk Right Back
4. Mexicali Rose
5. Tango Mannita
6. Neapolitan Nights
7. Little White Moon
8. Street Fair

## INTERMEDIATE

1. Roses For Elizabeth
2. Green Door
3. Dream Awhile
4. Continental Goodnight
5. Moon Over Naples
6. In The Arms Of Love
7. Maria
8. Birth Of the Blues
9. My Love

## ADVANCED

1. Elaine
2. Riviere de Lune
3. Fascination Waltz
4. Autumn Leaves
5. Maria Elena
6. Let's Dance
7. Waltz Tramonte



\*\*\*

If you tell a man there are 300 billion stars in the universe, he'll believe you. But if you tell him a bench has just been painted, he has to touch it to be sure.

People can be divided into three groups: those who make things happen, those who watch things happen, and those who wonder what happened.

# WHATEVER HAPPENED TO?



by MICHELLE LANDRY

I've reached the age when I can't recall what happened last year, or even the day before yesterday, but I have no trouble recollecting events of the last several decades.

For instance, I can't remember whether my oldest daughter and her husband spent last Christmas with us or her in-laws. But I can recall quite clearly Lindbergh's flight and prohibition.

I also remember such strange things as the Charles ton, rumble seats, penny postcards, Packard cars, Denver sandwiches, Arthur Murray, Sen-Sen, Ovaltine mugs, and Little Orphan Annie code rings.

I remember mixing the color capsule into the oleo and the cracking sound when the mixture squirted thru my fingers. I recall shaving yellow soap for the laundry and rubbing the clothes on a washboard, and assaulting the rugs on the clothesline with a clover-shaped wicker carpet neater and "shaking down" the ashes in the furnace.

I can also recall the things I did as a child when there was no TV. My friends and I spent hours scavenging for discarded candy-bar, gum, and cigaret wrappers so we could peel off the tinfoil and roll it into balls. We heard there was a market for foil but never found anybody to sell it to.

We did sell rags, newspapers and bottles, and with the money we bought frozen Milky Ways on a stick

wax whistles filled with colored sugar water, licorice cigars with paper cigar bands, and root-beer barrels.

We also hoarded such non-salable items as spools, Popsicle sticks, and horse chestnuts, and planned the wonderful things we would make if we ever got enough.

And we made things - cradles out of oatmeal boxes, dollhouses from orange crates and shoe boxes and sling-shots out of old inner tubes. Even tin cans had their uses. We'd stomp our heels into them and gallop across the sidewalk making sparks and hollering "Hi-yo Silver".

Another popular activity was compiling scrapbooks of the Dionne quintuplets, Tillie the Toiler cartoons, and the apple-cheeked tomato-soup kids. We used flour and water for paste, of course.

In those days, boys were commonly called Tuffy or Spike, dogs answered to Spot or Fido, one-story homes were referred to as bungalows, and the affluent owned Ford V-8's.

When did that world disappear, I wonder? I suppose it happened gradually, one year after another down the old slippery side of time. But I can't help speculating that one day somebody jumped onto a running board, hollered "Follow that car", and found himself flat on his face because running boards had disappeared.

I wonder how many of the things we take for granted today will have vanished tomorrow. If I could choose, I know a couple I'd nominate for extinction. I'd start with TV dinners and one-size-fits-all panty hose!

## WHAT THEY SAY IN NEW HAMPSHIRE

I wasn't born yesterday. Half a loaf is better than none. She set her cap for him. Another day another dollar. He's in the catbird seat. He raised a ruckus and She's a fusspot.



She's the spittin' image of her raw. He's faster 'n greased lightnin'. She's a lulu. It outs no ice with me. That took the wind out of his sails. Let sleeping dogs lie. That's a fine kettle of fish. Great day in the morning and He's in fine fettle.

Get off yer high horse. She keeps him on pins 'n needles. He's got the heebie-jeebies. She's taken a shine to him. Gosh all henlock. He looks down at th' heels. He's a crazy galoot and He's in dutch with me.

He just set there like a pump on a log. He tickles my funnybone. He has bats in his belfry. He's a buttin-sky. He'd better knuckle down to the job. He's a cradle snatcher. He keeps stringin' her along, and Its just a hoot and holler down the road.

That's a lot of hogwash. She lords it over her husband. Don't be so picky and choosy. I haven't a red cent. Busy as a one-armed paperhanger with th' hives. It's just pie in the sky and Dead 'n a doornail.

A pox on you. He's tickled pink. Money don't grow on trees. Handsome is as handsome does. It's a livin'. She looked daggers at him. He's loco. I'll thank you to keep a civil tongue in yer head. It's the bareies, and He's funny as a crutch.

\*\*\*

If God had wanted us to see the sunrise, He would have scheduled it later in the day.

Americans have more food to eat than any other people, and more diets to keep them from eating it.





## WHAT I DON'T LIKE ABOUT RESTAURANT FOOD

Margarine substituted for butter in drawn butter.

Flour in sauces and especially in chowders. When I want lumpy oatmeal I'll ask for it. When I die, my tombstone might read: "He had to eat a lot of lousy chow der."

Bread. There's no reason for serving the cotton batting you frequently get.

Tes. I'm not a tea drinker, but if I were I'd revolt. In a fast food place or a diner, tea bags are O-kay, I guess. But at fancy prices, one should at least be able to get a choice among two or three and it should come in a pot. In many places, lukewarm dishwater with a bag of Salada in it, is what you get.

Coffee. They keep calling it "American". By whose standards? If you want a decent after-dinner coffee you have to ask for espresso or Turkish, if they have it. In a styrofoam cup for 30 cents, I can put up with it, but for 60 or 70 cents, or more, I don't need it.

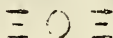
Omelettes. They are supposed to be soft in the middle. Not runny, but soft and delicate. If you close your eyes when eating one of them, you'll think you're eating your napkin.

Rice. More and more, even in fancy French restaurants that generally treat vegetables, salads and other side dishes with respect, the rice that you get is served as tasteless, overcooked converted rice. Using something other than the short-grained polished product and cooking it as a little chicken stock seems to be beyond

most kitchens. . Medium or long grain or brown rice is rarely seen.



Garlic. It appears that Americans are finally discovering garlic. Now if they can only learn how to handle it. Too often an overabundance of the minced herb is cooked with the food when a couple of cloves scored and used whole would do the job - and you wouldn't bite into them by mistake. Garlic powder and garlic salt should be banned from the kitchen. They burn, turn bitter and repeat and repeat and repeat.

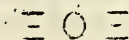


Cheese. From hamburgers to apple pie to a ham and cheese sandwich, all one ever finds is a slab of that oily, plastic-tasting, fake-orange-tinted processed American cheese. Or that salty, grated powder that parades under the name of Parmesan. Whatever happened to Vermont Crowley, New York or Canadian cheddar?



I won't even discuss fresh orange juice for breakfast!

Cream. I bet more than 50 percent of the public would flunk a taste-test on the subject. What with cream "substitutes" and stabilized stuff pumped out of a can and the newer super-pasteurized-for-long-shelf-life cream being offered, it is no wonder. It either tastes like liquid plastic-coated cardboard or liquid plastic-coated cardboard mixed with air.



Pasta. Some Italian restaurants serve pasta that tastes like it was held in warm water all day - which it was.



I'm bothered by French restaurants that really don't have the time to make all those sauces with the fancy names; Chinese restaurants trying to cook to American tastes; restaurants that served baked stuffed shrimp, broiled scrod, fried scallops and lobster, usually overcook them all - and call themselves seafood restaurants.



And you'll soon see a lot of places calling themselves health food restaurants. They'll throw some alfalfa sprouts and sesame seeds on all their salads and that'll be that.

And one more. The "worst new thing" to be inflicted on an uncritical public is the salad bar. Would you believe there are people who spend good money and come home and rave about the salad bar? It's like going to a ball game and raving about the whiteness of the foul lines.

Big strides have been made in frozen foods and a lot of them are delicious. On the other hand I feel that the microwave oven into which many restaurants throw a hunk of frozen food for a few minutes before they throw it before the customer is one of the worst things that has happened to civilized eating since peanut butter was invented. Of course a poor cook can spoil frozen food just as easily and with the same enthusiasm as he can if he starts everything from scratch.

Bon apptit!!!

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The best way to remember your wife's birthday - is to forget it once.

Remember when it took most people only a day to do a day's work?

Behind every successful man is a woman who is still a little surprised.

# NEW ENGLAND CONVERSATION



This happened a couple of years ago up in Stowe, Vt. A Mr. & Mrs. Clark from North Carolina were there for the Taylor's Oktoberfest Dance Weekend. Stowe is filled with small Inns and motels many of which have a restaurant attached. One of them is called "The Red Dragon". Now the Clarks, being strangers to the area were having trouble finding the place. Got lost a couple of times and ended up on the Main street of town. It getting on toward 5:30 the Clarks decided it was time to get directions. An elderly gentleman was walking down the street as Mr. Clark rolled down his car window and asked: "Excuse me sir, can you tell me how to get to the Red Dragon Restaurant?" Without stopping or even slackening stride, the well-dressed Vermonter replied "O course I can". and kept right on walking down the street,

In 1876 when the centennial in Philadelphia was on, someone asked Deeb Clay if he was going. "Guess not." said Deeb. "I'll wait and go to the next one."

It's a bit puzzling to know if a Mrs. Tyler was overly sympathetic or fed up. When her husband, gravely ill, complained that he could hardly breathe, she's said to have asked, "What makes you try, dear?"

Who's made an apple pie lately and served the wedges hot with melted cheese on top?

Here in Keene, an undertaker named Wright once rented his upstairs apartment to a minister so he would always have a clergyman handy for funerals. His ad in the local paper read: "Write Wright for right rite."



My Aunt raised a family of six, the three eldest just a year apart in age and looking remarkable alike. One day one of them met the town doctor on the straat. Doc said, "Well hellow there Jim, you look so much like Andy I thought it was Herb for a minute."

There was a man named Marvin Lajoie who was a Kittle on the bum side and liked hard cider. He came to father's one day and had an ascardian with him. Father said, "Marv, play me a tune."

"Can't do it," replied Marvin.

"Aw, go ahead," urged father.

"It wouldn't be any use, Jeff," insisted Marve, shaking his head. "If I was to play, it would be in French and you wouldn't understand it."

There was a fellow who was always telling how smart he was and how he was always first in everything. His friends thought they would take him down a little. So they got him drunk, took him to the cemetery, laid him down, and built a small fire around him. Then they stood back to see what would happen.

He finally came to, jumped up, looked all around, and said, "Well, this must be the day of resurrection and I'm first as usual."

A friend notes that at a big outdoor picnic he attended last summer, the 50-yard dash for men was won by the husband of the woman who won the rolling pin contest.

A well-known North Country hotel man tells of the rural couple who got into an argument over the wife's determination to take a vacation at the Thousand Islands.

"Alright, go ahead," replied the husband, peeved because he had been on the losing end. "I don't give a damn if you go out there and stay six months at every one of 'em!"

WERE YOU A YANKEE SCHOOLMARM? O.K. PROVE IT!

1. Of what three materials was the district schoolhouse usually built? And how was it heated?
2. What is an "abcedarian"?
3. Name several rural school punishments?
4. Explain the following terms, found in "Adams Arithmetic:" fellowship, allegation, single rule of three.
5. How are the boundaries of the school house lot still determined?
6. Name several games played on the school grounds by your pupils?
7. How was spelling taught?
8. How did candidates qualify for positions as teachers of the three R's?
9. Why were wooden schoolhouses painted red?
10. What New England poet wrote "In Schooldays"?
11. What was signified by "boardin' round"?
12. What was the Horn Book? New England Primer?
13. Who wrote the "Rollo Books"?
14. The author of what famous "reader" established out-of-door classes for his pupils?
15. Explain: Spelling Bee. "passing above". "spelling down", and "matching sides"?
16. Give the authors of "The District School As It Was"; "The Hoosier Schoolmaster"?
17. And a question which vexes many a citizen of the present day: "What is the difference between an academy and a high school?"



answers - next page

Why not sell GM, Ford and Chrysler to the Arabs and use the money to form a giant company making electric cars? Then we could tell the Arabs to stick their oil up the Suez Canal.

## "SCHOOLMARM" ANSWERS

1. Stone, brick, or wood. Stove or fireplace.
2. One who is learning or teaching the alphabet.
3. Cat-nine-tails, ferrule on the hand, rod on the back, holding out a heavy weight at arm's length for a long period, sitting close to a red-hot stove.
4. Fellowship is a rule by which merchants and others, trading in partnership, compute their particular shares of the gain or loss in proportion to their stocks, and the time of its continuance in trade.  
 Allegation is the method of mixing two or more samples of different qualities so that the composition may be of a middle quality.  
 Single Rule of Three: three terms given to find the fourth.
5. Cedar stakes surrounded by three stones.
6. Hide-and-seek; Stealing eggs; Stick-knife; Follow the leader; Fox and Geese.
7. By syllabalizing the words, rather than lettering them.
8. An examination given by the minister or a member of the schoolboard.
9. Red paint is cheapest.
10. John Greenleaf Whittier.
11. Instead of paying board, the teacher was boarded free of charge in various homes in the district, the time spent in a home being in direct proportion to the number of pupils sent from that home.
12. The Horn Book; a single sheet of paper, covered with a thin layer of horn. This was hung around the neck of the pupil. The New England Primer; early school text.
13. The Rev. Jacob Abbott.
14. William Holmes McGuffee.
15. A group divided into two equal sections and tried its skill in spelling. One person "passed above" another when the first person failed to spell the word correctly. He was "spelt down" when he reached the lower

end of the line and dropped out. The respective captains choose members for their sides or "matched sides" as it was called.

16. Rev. Warren Burton. Edward Eggleston.

17. Most distinct difference: An academy is under trustees; a high school is under the Board of Education.

## NEW ENGLAND

## COOKING



### GINGERBREAD

$\frac{1}{2}$ cup sugar	1 cup hot water
$\frac{1}{2}$ cup butter & lard mixed	$1\frac{1}{2}$ tsp. soda
$2\frac{1}{2}$ cups sifted flour	1 tsp. cinnamon
1 cup molasses	1 tsp. ginger
1 egg	$\frac{1}{2}$ tsp. cloves
1 tsp. salt	

Cream shortening and sugar. Add beaten egg and molasses; then sifted dry ingredients. Add hot water last, and beat until smooth. Bake in greased shallow pan 35 minutes in 325 to 350 oven.

Use stale potato chips as casserole topping. Get more juice from lemons by heating them in hot water for several minutes before squeezing.

Try a dash of nutmeg in mashed potatoes for added flavor.

Add one grated raw potato to each pound of hamburger to make hamburger go further and taste better.



## BAKED SCROD

$\frac{1}{2}$  cup flour  
1 Tbs. salt  
 $\frac{1}{2}$  tsp. pepper  
milk



Serves 6

## Topping

1 lb. sour cream  
 $\frac{1}{2}$  cup onions minced  
1 Tbs. butter  
1 tsp. salt  
2 Tbs. chopped parsley  
3 cups bread crumbs  
2 oz. butter

6 - 6 oz pieces of Scrod

Preheat oven to 450 degrees. Mix together flour, salt and pepper. Coat each piece of fish in this flour mixture. Then place fish in a pan and add milk to cover the bottom of the pan. Set aside.

Saute onion in butter until soft then mix with sour cream, salt and parsley. Top fish with a  $\frac{1}{2}$ -inch layer of this sour cream topping. Next, mix bread crumbs with butter until well incorporated and spread over top of sour cream topped fish. Bake 15-20 minutes until done.

## AUNT OLA'S SOFT MOLASSES COOKIES

1 c. molasses	$\frac{1}{3}$ c. sweet milk
$\frac{1}{4}$ tsp. soda	1 egg
$\frac{1}{2}$ c. lard	1 tsp. salt
1 tsp. ginger	$2\frac{1}{2}$ -3 c. flour

Put soda in molasses, stir hard. Beat egg. Add other ingredients; flour enough to drop, raisins if wanted. Bake at 350 for 10-12 minutes until done.

Red cabbage will keep its color if some lemon juice or vinegar is added to the cooking water.

To maintain color and firmness of fish, sprinkle with lemon juice.

A gablespoon of vinegar prevents spaghetti from sticking and a little shortening prevents boiling over.

## SCALLOPED POTATOES

Peel and thinly slice 3 to 4 cups raw potatoes. Place in a buttered 10" casserole in layers. Between each layer sprinkle  $1\frac{1}{2}$  tsps. flour and dot the layer with bits of butter. Sprinkle alternate layers with about  $\frac{1}{2}$  cup of thinly sliced onion. Salt and pepper to taste. When potatoes have all been layered in casserole, pour  $1\frac{1}{2}$  cups cold milk over them. Cook, covered, at 350 for one hour. Remove from oven and sprinkle with 1 cup of grated sharp cheddar cheese. Return to oven and cook for an additional half hour.

## SOFT GINGER COOKIES

$\frac{1}{2}$ cup shortening	$\frac{1}{4}$ tsp. salt
1 cup sugar	1 tsp. ginger
1 egg	$\frac{1}{2}$ cup milk
$\frac{1}{3}$ cup molasses	$2\frac{1}{2}$ cups flour
$1\frac{1}{2}$ tsps. each cinnamon, cloves, nutmeg	
1 tsp. baking soda	
1 tsp. baking powder	

Cream together first four ingredients. Stir in next 4 ingredients. Add dry ingredients, and mix well. With teaspoon heap on dough and dip in sugar. Slide off onto cookie sheet. Bake at 350 for 8 or 10 minutes.

Jerusalem artichokes may be boiled like potatoes; they are also good sliced raw in a green salad.

Teaspoon of vinegar in cooking water removes yellow or brown color in fresh white vegetables.

Try a dash of nutmeg in mashed potatoes for added flavor.

When baking cakes or casseroles, grease baking pans and then rinse with cold water and drain well. Makes baked goods come out of pans easily.

Plastic wrap will cling better if you moisten the rim of the bowl or pan you are covering.

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The Duguesne University Tamburitians will give a con  
cert Saturday, February 18, 8:00 p.m. at John Hancock  
Hall, 180 Berkeley St. Boston, Mass. Tickets available  
from: Folk Arts Center of New England, Inc. 595 Mass.  
Ave. Room 209, Cambridge, Mass. 02139. For further in  
formation call (617) 491-6084.

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